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Musical Miniatures

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"When children can make music themselves, it is doubly valuable to them because it becomes a means of self-expression. We are not concerned so much with 'What children will do in music' as we are with 'What music may do in children.' The child that has found fun in making music will not make mischief. The girl that plays the piano does not pick your pocket; the boy that draws the bow is not the boy that draws the gun."

—MIESSNER.

PREFACE

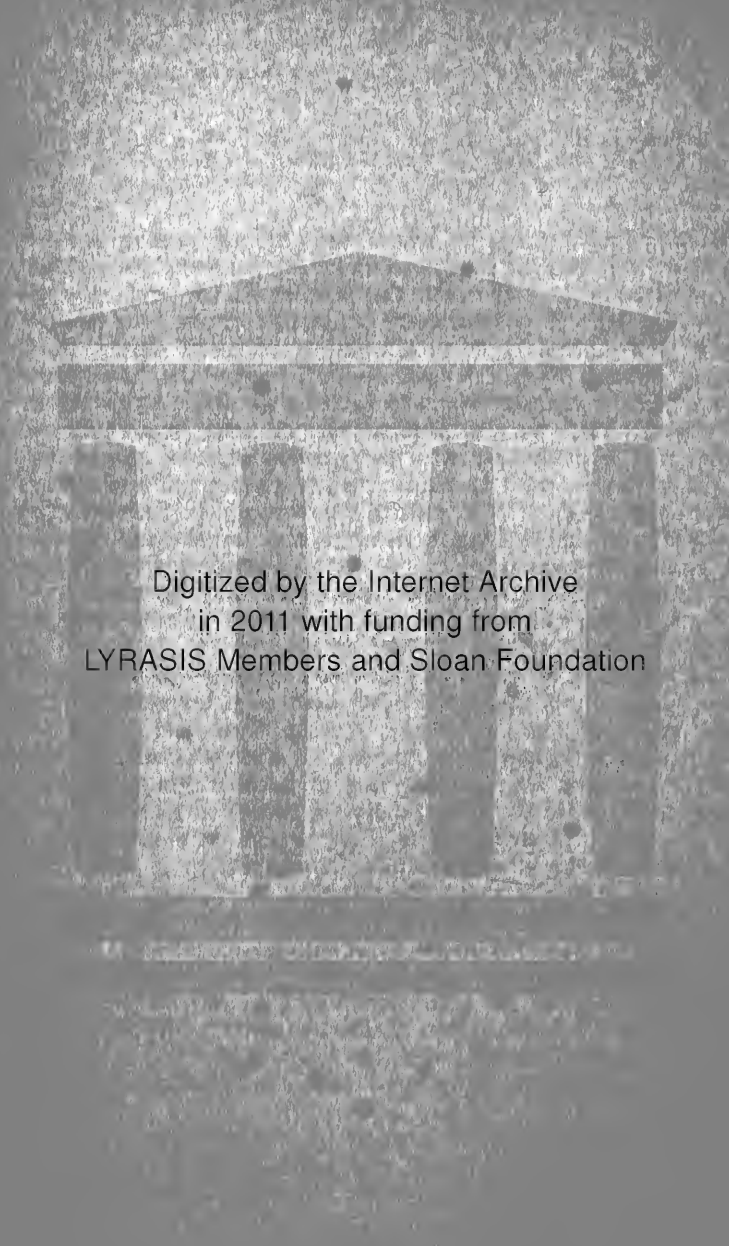
The purpose of this booklet is to help *promote* a spirit of sympathy on the part of parents toward the development of their children in the knowledge and appreciation of music. These "miniatures" indicate the desirability of an increased sympathy toward the children, their teachers and the general field of music as an art. Certainly a closer bond of understanding might exist between parents, particularly mothers, and music. There are many advantages in beginning in infancy the basis of a child's appreciation of music. Such pre-school training tends to create a sympathetic bond between the children and their parents. There is much a parent can do to enable the child to hear good music in the home. Encouragement given in the development of his sense of rhythm, his ear for music, and his musical appreciation in general, benefits both the child and the parents. It is quite reasonable to believe that a child can learn to sing as he learns to talk. The first conscious tone he sounds should be of as much moment as the first spoken word.

It is not the writer's intention to make this booklet technical in the least. The discussion on "Elementary Theory and Musical Structure" is of necessity inclined to be somewhat technical in appearance, though in reality it is not any more technical than the inside of any good dictionary. It is included because there seems to be a definite need for such information as it offers. There are many perplexing problems that arise in the parent's mind when asked by the child for assistance in the matter of note values, scale building, the meaning of certain signs and characters found in the music the child has been given by his teacher to study, the meaning and measurement of intervals, the formation of chords, the analysis of a piece of music to determine its form, —all items upon any one of which the young student might naturally turn to the parent for assistance. With this in mind, the discussion is entered in this booklet in the hope that it may help the parent to supply, even in a small way perhaps, the assistance sought by the child. Technical terms have been avoided whenever possible in order that the reader unfamiliar with such terms may better understand the matter under discussion.

In order, then, that the child's musical sense may be broadened and stimulated by the intelligent guidance of the parents, and, further, that the parents' sympathy and musical understanding may be made more complete, this booklet in musical groundwork is offered you. It is not merely a primer in elementary principles of music and not merely a handbook of practical suggestions to parents. It attempts also to touch upon the cultural value of music, to suggest not only the "how" but also the "why." For underlying the parents' intelligent guidance of the child's musical development in the home and their active cooperation in the musical training offered by the school, must be a firm acknowledgement of the power of music in human life.

April, 1930.

C. B. R.



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I

MUSIC, THE LANGUAGE UNIVERSAL

"Language is not subtle enough, tender enough, to express all we feel, and when language fails, the highest and deepest longings are translated into music."

INGERSOL.

Music is a language in which thought and feeling are expressed. It is indeed the language universal, knowing no national or racial boundaries. Between the peoples of all lands, though each may have its own particular musical "brogue" or style, it serves as a means of common expression. Russia, Spain, Italy, England, Poland, France, Germany—all employ the same tonal alphabet, but the characteristics of each nation show more or less in its music. With careful observation and some study one can soon become very familiar with the various national characteristics as they are revealed in music. Such knowledge, however, is not necessary to understand clearly the message in the music of any people. All nations speak through their music, and because music knows no barriers of tongue or vocabulary (in its simpler forms at least) it carries a message which may be understood alike by both the cultured and the uncultured. Truly it is the language universal, making all peoples akin.

The language of music is expressed by tones so used as to produce phrases and sentences filled with such emotions as joy, sadness, courage, fear, reverence, repose, hate, and pagan exuberance. By grouping these phrases or sentences so that they answer or continue the meaning one of another, the artist produces what is called in music a *period*, which is similar to the stanza in poetry. By organizing these periods into units in certain ways he produces whole musical compositions.

Learning music is much like learning a foreign language. Learning the language involves acquiring the ability to read it, to write it, and to converse in it. This three-fold process requires training of the eye, the ear, and the mind. Of these three the eye usually happens to be the best trained and the ear the worst. It is not very hard for the person of fair language aptitude to learn to read and write a new language, but learning to speak it is much harder and learning to understand others is usually even more difficult.

Learning music likewise requires careful training of the eye, the ear, the mind, and the strict correlation of all three faculties. For the eye takes the message of the composer from the printed

page for hands or voice to perform; the ear determines the pitch (highness or lowness) of the tones played or sung; while the mind interprets the story or drama of the composition. The development of the eye, as in the reading of a new language, usually offers less difficulty than does the training of either the mind or the ear. It is a common occurrence to find a child that can read much more readily than it can perform the music on a printed page. Again the ear probably should be given more attention than it receives. A good ear is necessary if one is to sing at sight, to play accurately, to interpret by the imagination a musical score, or to appreciate the detail in such delicate and complex music as one hears at a concert by some great artist or symphony orchestra. Good ear training, moreover, requires a high type of concentration and real attention, both of which are valuable not only in music but in every other sphere of life. Too much importance, indeed, can hardly be attached to ear training in the mastery of music.

If all these things be true, that child is fortunate whose parents seek to provide for him stimulating musical surroundings and expert guidance. Training of the eye and the mind and especially the ear to an understanding of music language serves to reveal those first meanings of civilization for which mere words are not sufficient. It is an aid in the understanding of all history; it opens to the inquiring mind the channels of world aspiration for the true and the beautiful.

II

ESSENTIALS TO MUSICAL EXPRESSION

"With every child given a chance to read and write the tone language, musical illiteracy will soon disappear, and the world of musical literature will become an open book to a greatly widened circle. With every child listening daily to the gems of good music, preference for the beautiful in music will follow as dawn follows night."

—DANA.

There are three things necessary to complete musical expression. This triangle of elements, each necessary to the other, includes Rhythm, Melody, and Harmony.

Rhythm comes first. An effect of meaningful order in music depends upon regular accents. We have all noticed, especially in military marches and dance tunes, that some of the notes in each tune receive more stress than do others and that the stresses occur in a systematic and measured order. This effect is produced by a succession of strong and light beats—first a strong beat, or pulse, and then a light one, and so on throughout the piece. Or if the tune is in popular waltz style, the strong beat is followed each time by two light ones. This systematic grouping of accents produces a motion or rhythm which is actually the life blood of music.

Music must have accents just as an army must keep step; else it becomes a mere series of tones without any purpose whatsoever. Savage tribes have their tom-toms which they beat as an accompaniment to their dances and other religious rites and ceremonies. A common method for the keeping of rhythm that goes back to earliest times is that of the clapping of hands and the stamping of feet. This elementary method of musical expression in the history of the race came by many ages before the earliest attempts at melody, which in turn came long before harmony appeared. In the development of the child, too, the sense of rhythm comes first. The youngest of children will display a rhythmic motion with their little bodies many months before they are able to carry a melody. Indeed nearly everybody and everything is susceptible to rhythm.

In man's musical development the sense of melody comes next. It appeared in the savage mother's cradle song, in the warrior's battle song, and in the song of the lover; elementary and even barbaric as were these first melodies, they were really musi-

cal expressions from the heart. The more appeal, too, a melody has, the more lasting is it likely to be. Little melodies learned by the children in the Sunday school or the grade school are often remembered, and hummed or whistled, long after the words have been forgotten. Adults have the same experience with the music learned at church and community gatherings or heard in concert hall and theater. The tune is the thing. The observant parent soon discovers that the child taking piano lessons will "get" a piece more quickly and be much more definite in his liking for it if it has a good, pure melody. This is particularly true if the tune is a "catchy" one—that is, if it has besides good melody a good rhythmical pattern.

In attitude toward music the people of America fall into three classes. First are those that are attracted to music of the jazz class. Then there are those who patronize only the strictly classical style. But far and away the largest group includes those of nearly all ages and walks of life who find nothing very satisfactory in jazz and to whom classical music is a closed book; they do not understand it or enjoy it. This large group does enjoy what is known as the melody song. This type of music is usually free from the intricate rhythmic patterns and off-color, dissonant tonal effects of jazz, and it likewise lacks the complex tonal structure of the strictly classical forms. It is music that immediately strikes home to the heart, and its free-flowing melody stays in one's head. As a type it is not in the least ordinary or common; in fact, frequently enough the very highest art is displayed in its composition. The great group to whom this melodic music makes chief appeal may be thought of as forming the super-structure of Musical America.

But rhythm and melody without harmony are incomplete; harmony supplies the sub-structure of music, or, to change the figure, it is the grammar of music. Any combination of tones that produces a musical effect when played or sung together in the nature of a chord—this is the general definition of *harmony*. But to understand the uses of harmony one must know the rules of harmony, must recognize the terms used in stating those rules, and must grasp the principles of elementary theory,—such as those relating to note values, key signatures, intervals and their inversions, major and minor scales, etc. These rules and terms and principles, together with a few guiding explanations and examples, are presented as concisely as possible in the next chapter. In approaching that chapter, and indeed in all effort to master the music language, it should be kept in mind that harmony, as the third essential to musical expression, furnish-

ing a solid and beautiful toal foundation for melody, has for its province the formation and use of chords.

With the meaning and general values of rhythm, melody, and harmony in mind the thoughtful individual, whether adult or child, will readily find his way from the lowlands of simple interest in music to the heights of fullest enjoyment of it.

III

ELEMENTARY THEORY AND MUSICAL STRUCTURE

"Music is architecture translated or transposed from space into time; for in music, besides the deepest feeling, there reigns also a rigorous, mathematical intelligence."—Hegel.

The following discussion is intended to provide parents with some assistance in guiding their children toward the acquiring of that general musical knowledge which is necessary to the true musician. No attempt is made to explain any elements but those of utmost importance in Elementary Theory and Musical Structure. It is not improbable that for many readers this chapter will serve largely as a reference manual rather than as a text to be mastered at a single reading.

Let us take Elementary Theory first, a subject the knowledge of which should place the student in an advantageous position to study Harmony with comparative ease and intelligence. To begin at the beginning the following explanations and examples are offered, starting with acoustics.

Everything has vibration and as a result produces a sound.

A sound is anything audible.

A noise is sound without definite pitch.

A tone is a sound with a definite pitch.








Pitch is the highness or lowness of tone.

As stated above, everything has vibration; the quicker the vibrations the higher pitched is the resultant tone while the slower the vibrations, the lower the pitch. Thus at approximately sixteen vibrations a second we hear the lowest pedal tone on the largest pipe-organs and at four thousand one hundred sixty vibrations a second we hear the highest C of the piano. At thirty-eight thousand vibrations a second sound vanishes altogether. In moderate temperature sound travels at the rate of about eleven-hundred feet a second, and all kinds of sound have the same velocity.

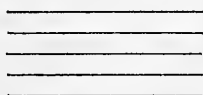
Let us now turn for a moment to consider some of the characters, symbols and signs—the nomenclature of music.

Tones are represented by characters called notes and are placed according to their pitch upon another character called a staff.

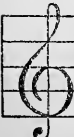
Notes are of seven different kinds, having relative value each to the other. They are classified as follows:

 = a WHOLE note, a note of long duration
 = HALF notes (2 equal a whole note)
 = QUARTER notes (2 equal a half note)
 = EIGHTH notes (2 equal a quarter note)
 = SIXTEENTH notes (2 equal an eighth note)
 = THIRTY-SECOND notes (2 equal a sixteenth note)
 = SIXTY-FOURTH notes (2 equal a thirty-second note), a note of extremely short duration.

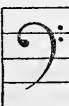
The notes are placed upon the staff to show their pitch position. The staff is composed of five lines with four intervening spaces thus:



There are two staves in general use, called the treble and the bass staves, each having its own identifying sign, which is always placed at the left hand end of the staff thus:










TREBLE
STAFF

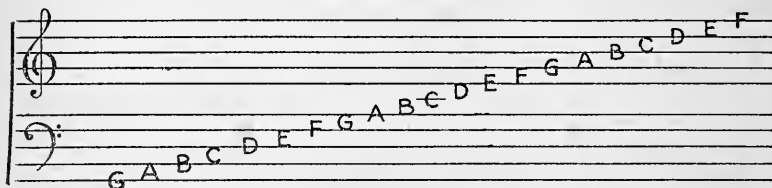


BASS
STAFF

Each type of note has its corresponding 'rest'. Now a rest is a character which shows the lapsing of an interval of silence in the voice or part in which it appears. They are shown here following in their position upon the staff:

| | | | | |
|---|--|--|--|---|
|  WHOLE REST |  HALF REST |  QUARTER REST |  EIGHTH REST |  SIXTEENTH REST |
| | | | | |
|  THIRTY-SECOND REST | |  SIXTY-FOURTH REST | | |

Each line or space on the staff is called a degree and the degrees are named after the first seven letters of the alphabet, and the note derives its letter names from the degree upon which it appears. The letter name of each line and space from the bottom one on the bass staff up to the top one on the treble staff is here shown:



The signs placed at the extreme left end of the upper and lower staves in the preceding illustration are called clef signs. The clef on the upper staff is called the treble or G clef and the clef on the lower staff is called the bass or F clef.

The degree "C" which appears midway between the bass and treble staves is commonly known as middle C and corresponds to middle C on the piano keyboard.

To begin on middle C and play on the piano that same key and then successively play the next seven white keys above it, you will actually have played what is known as the scale of C. To analyze the procedure you will find that there are several circumstances surrounding it which are of more than passing interest. First, eight keys, or better we should say notes, were played from C to and including the next C above it, producing what is known as an octave. Second, you likely noticed that between the degrees C-D; D-E; F-G; G-A; A-B there appeared a black key on the piano but these keys were not played in playing from middle C to the C above it. Now if you were to start on any other white key and play to its octave you would be quite unable to get the same satisfying tonal effect without calling into play one or more of the black keys within that octave, as a result of which you might naturally enough be perplexed. But there is an explanation, as we shall presently see. The scale from middle C to its octave above or below involves the use of both whole and half steps which at first are not apparent to the untrained eye. Let us here plot, as it were, our scale in numbers thus:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | D | E | F | G | A | B | C |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |

Now looking at the piano key-board, we find that between C and D there is a black key. From C up to that black key is what is

called a half step (from any key whether white or black on the piano key-board to the next immediate key either above or below constitutes the movement of one half step), and so, by the same token, from that black key immediately above C on to the next key which is a white one (and D) another half step is taken. The movement then from C to D involves a whole step; the same is true from D to E. But now between E and F no black key appears; hence the movement from E to F is only a half step, since we moved from E to the next immediate key above. Going on in our analysis, we find that from F to G a whole step was involved, as is true from G to A and again true from A to B, but from B to C a condition similar to that from E to F is found to exist. So placing a bracketed whole number between the numbers of our plot where a whole step is taken in playing the scale and a bracketed fraction where only a half step exists we find we have the following plan or formula:

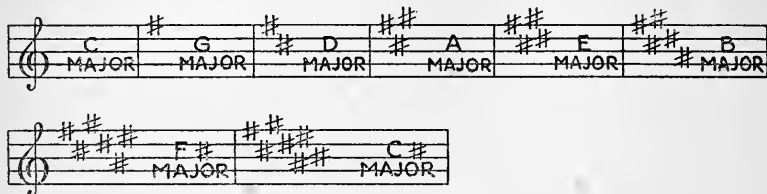
1 (1) 2 (1) 3 ($\frac{1}{2}$) 4 (1) 5 (1) 6 (1) 7 ($\frac{1}{2}$) 8

By starting on any other degree than C we find now that by being careful to observe the proper placement of whole and half steps we can construct another scale which sounds just as good as the C scale. Let us start for example on G (second line on the treble staff). Now from G to A we have already found is a whole step; also from A to B there is a whole step; then from B to C there is a half step; then from C to D a whole step; and from D to E likewise a whole step and that is from 5 to 6 in the formula. The next move from 6 to 7 calls for a whole step in the formula but from E to F we found is only a half step. It will, therefore, be necessary to avoid playing the white key F and instead to play the black key immediately above it, taking a whole step above 6 or E. By so doing we will play not F but F sharp, getting as a result the necessary whole step between 6 and 7 and then from 7 to 8 a half step. A half step is just what exists between F sharp and G. That then, is the way all the major sharp scales are formed. In writing the major flat scales the formula remains the same, but whereas we found in the sharp scales that it was necessary to sharp the seventh tone in the scale to get the formula to work out right, in the flat scale it is necessary to flat the fourth tone in a scale in order to get the necessary half step between 3 and 4.

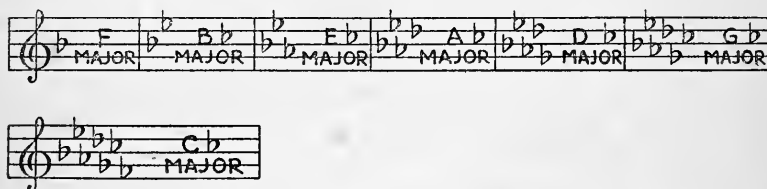
The major scale of C has no sharps or flats; whereas the major scale of G has one sharp, and the major scale of F has one flat. The different major sharp and flat scale signatures follow below. The signature referred to is the series of sharps or flats which, placed just to the right of the clef sign, shows what scale

has been used by the composer in his composition and in what 'key' the composition is written are here given:

Major Sharp Scale Signatures



Major flat scale signatures.



A sharp (#) raises the note against which it is placed one half step.

A flat (b) lowers the note against which it is placed one half step.

A natural (n) cancels the effect of either a sharp or flat.

There is a form of scale called the minor scale, and of this minor scale there are three different forms. The formula for each form with its name follows:

Harmonic Minor

1 (1) 2 ($\frac{1}{2}$) 3 (1) 4 (1) 5 ($\frac{1}{2}$) 6 ($1\frac{1}{2}$) 7 ($\frac{1}{2}$)
8 ($\frac{1}{2}$) 7 ($1\frac{1}{2}$) 6 ($\frac{1}{2}$) 5 (1) 4 (1) 3 ($\frac{1}{2}$) 2 (1) 1

Whole steps between 1-2; 3-4; 4-5;

Half steps between 2-3; 5-6; 7-8;

Three half steps between 6-7.

Melodic Minor

1 (1) 2 ($\frac{1}{2}$) 3 (1) 4 (1) 5 (1) 6 (1) 7 ($\frac{1}{2}$)
8 (1) 7 (1) 6 ($\frac{1}{2}$) 5 (1) 4 (1) 3 ($\frac{1}{2}$) 2 (1) 1

Whole steps between 1-2; 3-4; 4-5; 5-6; 6-7 Ascending the scale.

Whole steps between 8-7; 7-6; 5-4; 4-3; 2-1 Descending the scale.

Half steps between 2-3; 7-8 Ascending the scale.

Half steps between 6-5; 3-2 Descending the scale.

In the melodic minor form notice that the 6th, and 7th, degrees are raised in the ascending form of the scale and are lowered each a half step in the descending form.

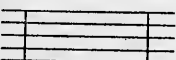
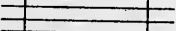
Natural Minor

1 (1) 2 ($\frac{1}{2}$) 3 (1) 4 (1) 5 ($\frac{1}{2}$) 6 (1) 7 (1)
8 (1) 7 (1) 6 ($\frac{1}{2}$) 5 (1) 4 (1) 3 ($\frac{1}{2}$) 2 (1) 1

Whole steps between 1-2; 3-4; 4-5; 6-7; 7-8;

Half steps between 2-3; 5-6.

A minor scale may also be spoken of as a 'relative' minor, or it might be referred to as a 'parallel' minor. In the former instance the relative minor is so called because it has the same key signature as the major scale which is found three degrees (minor 3rd, three half steps) above and from which it is derived. A parallel minor scale is one that runs parallel to a major scale (written on the same degrees) but has an entirely different signature from it.

The term signature has already been defined from the standpoint of scales and keys. There is, however, another use of the same term which applies to the fraction which is found to the right of the key-signature. This fraction shows in what rhythm the piece is to be played, how many beats there are to be in each measure a measure is the space between two perpendicular lines across the staff thus  and what kind of note is equivalent to one beat.  For instance the following fractions represent various time signatures,

| | | | | | | | | | |
|---|---|---|---|---|---|----|---|---|----|
| 2 | 3 | 4 | 5 | 6 | 9 | 12 | 2 | 3 | 4 |
| 4 | 4 | 4 | 4 | 8 | 8 | 8 | 2 | 2 | 2. |

In each case the upper figure of the fraction shows the number of beats in the measure, while the lower figure of the fraction shows what kind of note receives a full beat. For instance take the time

4

signature 4; it shows that there are four beats in the measure and further that a quarter note or notes equivalent to a quarter receive a full beat.

In measuring the distance from one note to another the term 'interval' is used, and a thorough understanding of the different intervals and their inversion is necessary before one can successfully pursue the study of harmony. The difference, then, in pitch separating two tones either in combination or succession is called

an interval. An interval may be either specifically named or generally named. For example, from C to G is the interval of a fifth, covering five degrees; therefore generally or numerically speaking it is the interval of a fifth



The general or numerical name of an interval applies to its visible difference in size; it is not affected by any number of sharps or flats (accidentals) placed before its upper or lower tones. The specific name of an interval refers to the size of the interval after changes have been effected by accidentals placed against its upper or lower tones. It may be specifically named further from its quality as a concord (an agreeable combination) or a discord (a combination in disagreement with the ear). Take the following intervals for example: Unisons, Fourths, Fifths, and Octaves, being consonant (having agreement, being compatible) are called Perfect. The remaining four general intervals of the scale—Seconds, Thirds, Sixths, and Sevenths—are called either major or minor, according to size.

Any interval may be expanded by the use of accidentals into an augmented, or contracted into a diminished, interval.

A perfect or major interval is augmented by the use of one chromatic semitone (half step).

A perfect or minor interval is diminished by the use of one chromatic semitone (half step).

A major interval is made minor by the use of one chromatic semitone and a major interval is diminished by the use of two chromatic semitones (two half steps).

A minor interval is made major by the use of one chromatic semitone and a minor interval is augmented by the use of two chromatic semitones (two half steps).

A further classification of concords and discords follows. As before stated, Unions Fourths, Fifths, and Octaves are called perfect, being consonant.

| | | |
|-----------------------|---|--|
| Perfect Consonances | { | Perfect unisons Perfect fourths Perfect fifths Perfect octaves |
| Imperfect Consonances | { | Major and minor thirds Major and minor sixths |
| Dissonances | { | Major and minor seconds Major and minor sevenths and all augmented and diminished intervals. |

The inversion of intervals is not always clearly understood. To invert means of course to reverse, to turn upside down. The interval inverts within the octave. For example, from C to E is the interval of a third; by inverting the third we find we have the interval of a sixth left, for it is six degrees from E (the top degree of the third) up to C the octave of the C which formed the first degree in the third. So we see at a glance below what each interval becomes by inversion.

| | | |
|----------|----------------------|----------|
| Octaves | } become { | Unisons |
| Sevenths | | Seconds |
| Sixths | | Thirds |
| Fifths | | Fourth |
| Fourth | | Fifths |
| Thirds | | Sixths |
| Seconds | | Sevenths |
| Unisons | | Octaves |

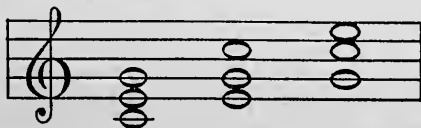
Major intervals become minor and vice versa.

Augmented intervals become diminished and vice versa.

However, perfect consonances remain perfect consonances, imperfect consonances remain imperfect consonances and dissonances (an interval producing a tonal effect not entirely agreeable,) remain dissonances.

Now let us think for just a moment about chords.

A chord is a combination of three or more tones, erected in a chain of thirds on a given tone, or possibly derived by a changed position from such a combination.



In the first chord we have what is called the fundamental position of the chord; the second and third chords are merely two different positions of the original chord C-E-G.

Such a chord as that used in the above example is called a triad, being composed of three members.

A chord with four different tones is called a chord of the seventh, or a seventh chord.

A chord with five different tones is called a chord of the ninth or a ninth chord.

The harmonic names of the scale degrees are: 1 = Tonic; 2 = Supertonic; 3 = Mediant; 4 = Subdominant; 5 = Dominant; 6 = Submediant; 7 = Leading Tone; 8 = Tonic.

Each chord is designated by the name of the degree of the scale upon which it is found (tonic, supertonic, mediant, etc.); that degree is called the root of the chord.

When the root of the chord appears in the bass or lowest voice the chord is said to be in the fundamental position; when any other member of the chord is in the bass or lowest voice the chord is said to be in an inverted position.

Now that we have gone rather deeply into the elements of theory, let us turn our attention for a few moments to some of the forms of musical structure.

The outline of a great building can be seen with a reasonable degree of clearness from a distance; but to study the intricate details of a column, a facade or an elaborately worked doorway requires technical knowledge in no small degree. Viewed from a distance, while it may impress one with its nobility of line, proportion, and general shape, the building is not apt to appear materially different from many other buildings, and such a view would sooner or later become monotonous. In order to insure ever increasing interest and to inspire imagination we must get a closer view of its real beauties, must come to an understanding of the worth of its architectural detail. This means simply that we must make a careful study of architectural design and ornamentation. The same is true with the person who hears a great symphony. Unless he is trained in musical architecture he will actually hear the great music work as from a distance. He will fail to get the real beauty of the composer's message, the composition will be like any other to him—just another piece. But as his knowledge in musical structure is developed, he will be quick to realize that such a great work as a Symphony, an Opera, or an Oratorio and the many lesser forms are all made up of small movements or sections often placed in contrast each with the other. It does, however, take a very practiced ear to follow accurately with real un-

derstanding such a large work as a symphony, an opera or an oratorio. It is relatively easy, however, for the average lay-person to get the structural plans of the smaller forms pretty well in mind if a little careful thought is given to the study of musical form.

To start with the simple sacred and secular forms, the *Amen* is the simplest. Trivial as it might appear, it is truly a musical passage. It isn't always confined to the end of hymns but often is sung at the end of prayers. In form it is a cadence, usually consisting of but two chords. The form that comes next in size is used with the Responses, Chants, and Versicles of the Church services. They are of varying length and all are nearly universally known and understood. Next comes the Hymn-tune form, a form that is usually made up of four, six, or eight lines to the stanza, the tune being repeated for each stanza. It corresponds to the old song form which was repeated entire to a number of different stanzas. These forms just mentioned are simple in style and structure, embracing but one movement.

Next come the compound sacred and secular forms, as for instance, the Anthem, the Service, the Mass, and the Oratorio, the largest of compound sacred forms and the Madrigal; the Glee; the Part Song; the Cantata; and the Opera in the secular forms.

The simple and compound forms given in the past two paragraphs are all vocal forms. Now let us get the simple and compound instrumental forms in our mind.

The simple instrumental forms embrace the Waltz; the Polka; the so-called country Dances; the Gavotte; the Minuet, and other like forms. Then follow the more extended instrumental forms, such as the Capriccio; the Fantasia; the Extravaganza; the Potpourri; the Scherzo; the Rondo; divisioned Song Forms, and concert Marches. Let us before leaving these extended forms pause for a moment to consider one of them. Taking the divisioned Song Form as representative, we find that it is a form built up of so-called periods, consisting of two phrases, antecedent (the first of two similar movements) and consequent (a movement which follows the antecedent as a natural result). This form is rarely limited to a single period (a complete musical sentence). It might be of two parts (bipartite) having two wholly or partly independent periods; or it might be of three parts (tripartite), consisting of a period and this is followed by a second period or a free episode (a separate incident in music narration) and then a return of the first period which may be done wholly or in part.

The compound instrumental forms come next; they are the Suite; the Sonata; the Overture; the Concerto and the Symphony.

Compound forms contain several different movements or likely two or more of the simple forms already described or mentioned in order to form one composition having a distinctive and extensive title.

With merely this bird's-eye view of musical structure it should not be hard to appreciate the small forms and to understand how they are used to make up a great composition in the larger, compound forms.

IV

MASTERS OF MUSIC: AN HISTORICAL DISCUSSION

"Never judge a composition on a first hearing; for what pleases extremely at first is not always best, and the works of the great masters require study."
—SCHUMANN.

In one of our previous discussions we spoke of music as being both a natural and an universal language. This is, of course, true, despite the fact that the music of early Greece, Egypt, and Palestine was a language altogether different from ours, and that the music language of the nations of the Far East, Japan, China, and India, is of a tonal structure different from ours. For music touches the heart of life itself. In its highest form it exists as the great teacher, enlightener, and comforter, expressive of every mood and feeling, the democratic social binder, a morally uplifting and spiritualizing force.

It is from this source of immeasurable power that the composer may draw his inspiration and his material. His greatness is measured by his ability to turn his inspiration into a musical message for all. As music has developed, each composer of note has built upon the foundation of his forerunners, while here and there a genius has actually shaped the best of musical effort into a memorable epoch, rapidly gathering "the incomplete and personal ideals of the various members, antecedent as well as contemporary into one supreme method, in which is displayed the actual end toward which all efforts were unconsciously directed." ⁽¹⁾ Let us see who these unusual geniuses have been.

From the time of the Italian Renaissance to the time of Bach a number of musicians did memorable work. The outstanding musical figure of the Italian Renaissance was Claudio Monteverdi, a composer of madrigals and church music in the antique contrapuntal style and of the first grand opera, "Orfeo." The seventeenth century in Italy found its leading musical figure in Alessandro Scarlotti, the opera composer and a teacher of Mozart. What Scarlotti did for Italy, Jean Baptiste Lulli, born an Italian but patronized by the French, did for France. Francois Couperin was also a leading figure in the realm of music of Louis XIV's time. Later came Jean Baptiste Rameau, born in 1683, a con-

⁽¹⁾ Wooldridge, Oxford History of Music, Vol. III (Clarendon Press).

temporary of J. S. Bach, Handel, and Domenico Scarlotti (son of Alessandro Scarlotti). He was typically French; the perfection of taste showed always in his music. The direct expression of the English, the love of good broad tunes, of swinging lilts, of the pomp and the circumstance of war, found a champion in Henry Purcell, a real genius, a serious and true artist.

More widely known than any of these geniuses already mentioned is Johann Sebastian Bach, (1685-1750). He was born at Eisenach, Germany, the son of a musical father and a descendant of about ten generations of musical Bachs. He wrote an enormous amount of church music, a large number of cantatas, and five oratorios for the Good Friday Passion Music, the most famous of the five being the "St. Matthews" Passion. He wrote three sonatas and three partitas for violin alone, six sonatas for violin and piano, a great quantity of chamber music, orchestral suites, and a large number of works for the clavier and for the organ.

Bach's great contemporary, George Friedrich Hendel (1685-1759), was born at Halle, Germany. His musical disposition appeared early in his clandestine practice of the clavichord. His father, a surgeon, desired that he study law, but at the insistence of his patron, the Duke of Weissenfels, young George was given a musical education. After he reached the age of twenty-one he left Germany and spent the rest of his life, nearly half a century, in England. In the year 1712 he went to London to engage in the production of operas. Usually importing his principal singers from Italy, he produced a number of operas, some of which were his own. He was a great and very successful composer of oratorios, he wrote a large amount of instrumental music and he was himself famous also as an organist.

Handel's genius was as mighty as Bach's, but in a different way. Bach was the consummator of the whole of the polyphonic music before him; Handel was the consummator of the new harmonic style which had been inaugurated about the end of the sixteenth century by Monteverdi. Both Bach and Handel wrote largely in the contrapuntal style, particularly Bach, who wrote almost wholly in that style.

Another great musical genius was Franz Joseph Haydn (1732-1809). He was born at Rohrau in the lower part of Austria. He was the second of twelve children of honest and religious parents. He had a thorough music training and wrote an enormous amount of music, including one hundred and twenty-five symphonies, more than a hundred compositions for the viola da gamba (a stringed instrument), and a variety of music of

nearly every kind then practiced. His music reflected his character; it was unassuming, kindly, and sincere. He was the father of the modern free style in which the usual form is that of a melody and an accompaniment, as distinguished from the style of Bach in which the form is that of independently moving voices. He was the first of the great homophonic writers, and had an astonishing range as a composer. His vast amount of composition includes six concertos for the cello; sixteen concertos for other instruments; seventy-seven string quartets, four violin sonatas, sixty-eight trios, twenty-four operas, fourteen masses, and many other works.

No more striking example of precocious genius is known than that afforded by the career of Wolfgang Amadeus Mozart (1756-1791). He was born at Salzburg. When he was only six years old his father took him and his older sister upon a concert tour, visiting the principal courts of Germany. The tour was continued to Paris, and so successful were they there that the tour was continued to London. In 1769, at thirteen years of age, he went to Italy and was there acclaimed and made a Knight of the Golden Spur by the Pope. In 1785 came his opera "Figaro," in 1787 the opera "Don Giovanni," in 1790 "Cosi fan Tutte" and in 1791 the "Magic Flute." The works of Mozart include thirteen operas, thirty-four songs, forty-one sonatas, thirty-one divertissements for orchestra and smaller ensembles, much chamber music, and forty-one symphonies. Mozart's was really the supreme type of genius. He was one of the greatest natural musicians, if not the greatest, who ever lived. He made music as naturally as a bird sings, his style was serene, simple, lucid and transparent.

A striking contrast to Mozart's happy life is found in the life of Ludwig Van Beethoven (1770-1827). He was born at Bonn. His father was a dissipated tenor singer in the chapel of the Elector of Cologne. As a boy Beethoven learned to play proficiently the viola and violin as well as the piano. He also became proficient at the organ while still a lad, for at fifteen he was appointed organist to the private chapel of the Elector. He lived in Bonn until he was twenty-two years old, going then to Vienna, where he lived until his death at fifty-six. Vienna was then the music market of the world, and Beethoven was a true Viennese. He loved the coffee-houses and the streets. Scorning social conventions, he could hardly endure fashionable hours. Fawning attentions disgusted him; yet he was sensitive in the extreme, and he felt keenly a social slight. The life of Beethoven was fraught with many personal disturbances which seemed to follow each upon the heels of the other. But the great tragedy of his life was

his deafness, which first appeared when he was only twenty-eight. His sense of hearing gradually failed until at forty he was totally deaf. It is difficult for us to think of a man as great as Beethoven—one of the greatest musicians of all time—creating his tremendous works beset constantly with what to us would probably be insurmountable difficulties. When he conducted the first performance of his great Ninth symphony, one of the singers standing near him on the stage turned him round to acknowledge the thunderous applause which he had not heard; nor had he heard a note of the performance of the symphony. Music for Beethoven was a spiritual and intellectual creed, and through the struggles and travail of life he seemed to find a new joy. His "Mass in D" expresses the perfection of his own faith.

Ten violin sonatas, thirty-two piano sonatas, nine symphonies, five piano concertos, twenty-one sets of variations for piano alone, sixteen string quartets, two masses, one opera, over one hundred songs, and a large mass of chamber music, represent the results of his pen.

The great song writer, Franz Peter Schubert, (1797-1828) was the son of a parish schoolmaster at Lichtenthal, near Vienna. He showed musical talent early in his boyhood, and his father taught him the violin, on which instrument he soon became proficient enough to take part in the string quartet parties that were held each week by his father in their home. Being the son of a schoolmaster, he had a hard time securing enough funds to further his music education. An indefatigable composer, he was kept in music paper by one of his friends, while another shared his room with him; in such ways was he assisted during his short life. By the time he was twenty years of age he had written about four hundred songs. His works comprise a volume of piano sonatas, several volumes of lighter works for piano, a large number of chamber music compositions, about six hundred songs, several masses, an opera, and nine symphonies, of which two are among the world's greatest.

Another well known genius in music is Felix Mendelssohn-Bartholdy (1809-1847), the nephew of the celebrated Jewish philosopher and reformer, Moses Mendelssohn. He was born at Hamburg. In spite of the fact that the family was Israelitish, Felix Mendelssohn was brought up a Lutheran. He had the advantage of a fine musical training from his earliest years, showing ability as a public performer when he was but nine years old. His activity as a composer began about 1820. A year later the great poet Goethe heard him, and a friendship began between them which lasted for many years. In 1826, after reading Shakespere's

"Midsummer Night's Dream," he composed his overture to the comedy. Its popularity was immediate. Mendelssohn was famous also as a pianist and an organist, and he was the first to play the Bach organ fugues in England. He was a skilled conductor and was much in demand as a director of festivals in England and Germany. He was a co-founder of the Conservatory of Music at Leipsic. He produced works in nearly every department of musical composition, music for piano and organ, chamber music, symphonies, overtures, oratorios, and an opera.

The life of Robert Schumann (1810-1856) reveals the romantic musical temperament. He was born at Zwickau in Saxony, the son of a bookseller and confirmed music lover. As a boy he had a way of getting his schoolmates together in an orchestra, and of course he was the conductor, demonstrating his ability in musical leadership. In 1828 Schumann entered the University of Leipsic as a student of law; later he went to Heidelberg, but he wasted his time, at least in so far as law was concerned, devoting most of his time to music, much against the wishes of his mother. So opposed, indeed, was his mother to his preparing himself for the music profession that it was with the greatest difficulty that she was finally persuaded to consent to his giving his entire time to it. It was not until the year 1830 that he entered upon his musical studies with earnestness, and in that year he became a pupil of Frederick Wieck, whose daughter Clara he later married. Schumann was a romanticist, and his romanticism was part and parcel of his love for Clara.

Schumann's compositions comprise four symphonies, for full orchestra, four large volumes of piano works, a number of chamber works of different kinds (the quintet for piano and strings stands out as perhaps the most successful), one hundred songs or more, an opera, several cantatas, and a series of musical settings for parts of the drama "Faust."

In the year 1851 Schumann's mind began to show signs of failing, and in 1853 he was removed to a retreat for the insane at Eendenich, near Bonn. It was there that he died July 29, 1856.

A contemporary of Schumann's, Frederic Francois Chopin (1809-1849), may rightly be considered the first great nationalist in music. He was born at Zelazowa-Wola, near Warsaw. He early showed an unmistakable talent for music, which is not surprising since both his mother and father were gifted musicians. He was given excellent instruction early in his boyhood, and to it he responded as a flower responds to the dews and the sunshine. While yet in his teens he had composed much notable work, and his method of treating the piano was a most astonishing

advance over anything that had appeared before him, particularly from the standpoint of key-board technic. When he was twenty-one he went on a concert tour to Paris, Munich, and Vienna. His fame had preceded him, and wherever he went he was acclaimed. When in 1829 he went to reside in Paris he found himself the center of a small but extremely brilliant art circle, having among its members such celebrities as Balzac, Heine, Ernst, Berlioz, and Liszt. At twenty-nine years of age he developed lung trouble and from that time until the end of his life he was more or less an invalid. His death, October 17, 1849, in Paris, came as a great shock to the artistic world.

Chopin was a man of highly sensitive qualities and manners, of artistic taste, and of fine wit, all of these qualities finding expression in his music. His works are almost entirely for the piano; he was the originator of several new forms,—namely, the concert waltz, the ballad, the nocturne, and the scherzo. His style was that of the epicure.

Franz Liszt (1811-1886) stands at the very fountain head of all the new developments of the second half of the nineteenth century. He is one of the most interesting personalities of musical history. He was born at Raiding, Hungary. As a boy nine years of age he showed such remarkable talent in music that a group of men high in the political life of the country provided a yearly fund to insure his musical education. He was, therefore, given the best instruction available. He was placed under the musical guidance of Czerny, the famous writer of etudes, in Vienna, and was a diligent pupil for two years, at the end of which time he gave a farewell concert. It is said that he played with such astounding power that at the close of the concert Beethoven, who was in the audience, went to the platform and embraced and kissed the boy artist. Liszt was twelve years old at the time. He then went to Paris to enter the Conservatory, but admission was refused him on the grounds that he was a foreigner; in reality, however, he was refused entrance because the head of the Conservatory, Cherubini, did not regard with favor gifted children. He, therefore, studied privately and succeeded in a magnificent way. He was an unusually fine fellow and an excellent student, of singularly pure character and as much of a favorite with men as women. In 1831 Liszt heard the great violinist, Paganini, and was so impressed that he was inspired to new efforts as the result of which he developed the masterful style that from that time forward characterized his work.

When Liszt entered the field of composition he did so in earnest. He chose to write "music of the future." Just as he

had astonished all Europe as a performing artist, playing the piano as it had never been played before, he succeeded in like manner as a composer. He divined the future course of piano development; he further inaugurated new principles in piano playing and himself perfected them, illustrating them in many, many ways in his voluminous works.

Before we leave this discussion of masters of music let us think for a moment about two of our own composers. I do not doubt that you have already upon your tongue the name of one of those two—Edward Alexander MacDowell.

MacDowell was born December 18, 1861, in New York. His mother, a fine musician herself, laid a solid musical foundation for him, teaching him the elements of music and pianoforte playing. He was then placed for instruction under a very fine lady and artist performer, Teresa Carreno. In 1877 he studied in Paris, then in Germany. He remained in Europe eleven years, though not all of that time as a student; in fact, after 1882 he was engaged in teaching. He returned to America in 1888 and was appointed professor of music at Columbia University in 1896. Teaching school, however, interested MacDowell very little compared to his work in composition. But unfortunately his professional work at the University interfered with his composition and finally was the means of breaking down his health. Most of his more fruitful hours in composing were spent at his country house in Peterboro, New Hampshire, where there has been founded since his death in 1908 one of the finest music colonies in America.

MacDowell was the first American composer to achieve European recognition. His work as a composer covers a wide range of expression from the majestic, sweeping breadth of style of his sonatas to the tender, delicate, and graceful style of his miniatures of American country life. He was a man of keen Celtic imagination, a fact which is everywhere apparent in his compositions.

Not far from Peterboro, where MacDowell painted his exquisite tone poems, is a little New Hampshire town called Henniker, and it was there that in 1867 was born the greatest American woman composer, Mrs. H. H. A. Beach (Amy Marcy Cheney). Her talent for music showed itself at a very early age, and she was soon put under the musical guidance of leading teachers in Boston.

Mrs. Beach is a pianist of genuine ability and a composer of unusual talent. She has an ample command of technical skill, poetic feeling, and emotional expression, and has written most

effectively for orchestra, chorus, piano, violin, and voice. She has a firm grasp on orchestration, and many delightful, and beautiful tonal effects appear in unexpected places in her compositions, showing her distinctiveness and capacity, her individuality and musicianship. Mrs. Beach makes no effort to be masculine in her compositions, though they are not what might be thought of as women's compositions. They bear the sterling stamp and require the performer's best skill for a true and accurate interpretation. She has proved that there may be women music masters as well as men.

What a group of great musicians we have glanced at in this swift survey! It is inspirational merely to sum up their achievements. How much more inspirational to study them through their compositions! Surely a knowledge and appreciation of these masters will open a new realm of happiness and afford untold riches to the adventurous.

V

TEACHER, PUPIL, AND PARENTS

"Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body. This elevates and tends to maintain tone to one's mind. Seek, therefore, every clean opportunity for hearing it. Purchase some kind of instrument for the home and see that its beneficent harmonies are often heard. Let music be as much a part of a day's routine as eating or reading or working."

—HOLMES.

The subject of musical instruction for children has often been discussed. But rarely has it been recognized that instead of there being just two parties involved, namely, teacher and pupil, there are three, namely, teacher, pupil, and parents. A child's failure or success in music depends very largely upon the attitude taken by its parents; they can be of the greatest assistance in the child's progress by being interested in the little music problems that show now and then in the music lesson, by being always ready to listen when the child has worked out a new musical phrase or piece, by encouraging the child when it seems to be having a hard time with the music lesson, and by offering a little praise now and then when the opportunity presents itself for commendation. Unsympathetic parents can be the greatest stumbling-block in the musical way of a child. But children respond invariably to parental interest and encouragement.

The first responsibility of the parents lies in the selecting of a competent and otherwise satisfactory teacher. If ever there is a time when in the musical career of a child the training should be of the highest, specialized order, it is at the very beginning, when the child's mind and fingers are plastic, when there are no bad musical habits to correct, when the child's musical mind is open and ready for the first impression. Since good habits and bad are both very easily formed by the child, it is of highest importance that the early impressions and habits be good ones.

A fine spirit of cooperation should at all times exist between the parent and the teacher. The teacher should certainly be chosen with the expectation of giving her full cooperation. It is important, therefore, that one be found who commands confidence. Sometimes the mistake is made of choosing on the basis of cheapness alone. Such economy is not likely to produce mutual confidence or to secure highly efficient service; it may in the end prove very expensive. On the other hand, many costly blunders

are made by parents who engage teachers simply because their fees are high. Nor does it hold that a good performer will be a first-rate instructor. Performance is one thing and teaching ability quite another; many of the great players have lacked the patience necessary to make good instructors. The best teacher available in any particular case may by chance be a brilliant performer, or she may be chiefly a teacher; she may charge a high price for lessons or much less than her service is worth; she may not be suited to adults yet highly successful with children. But in every case let the choice be made holding in mind that mediocre instruction at the beginning may never be overcome.

Not infrequently both child and parent are impatient that so many exercises rather than "pieces" are assigned by the teacher; especially is this likely to be the case if some other child in the neighborhood is at work on more attractive exercises and pieces. But the cooperative parent wisely trusts the teacher and patiently tries to keep the child's enthusiasm at working pitch through the months of necessary practice on finger exercises and scales. There is no royal road to mastery of any instrument or of the voice itself for either the beginner or the more advanced student of music.

By far the greater number of music students are in the amateur class. Most of these are girls who are taking music in addition to a regular school course. This situation frequently creates a health problem. Neither parents nor teacher should, in their ambition for the pupil's progress, push her too fast.

A reasonable schedule of practice and lessons should be carefully worked out with the thought always in mind that the young student must have sufficient time for recreation out of doors. For nothing indoors in the form of exercise will take the place of outdoor activity. A good time to start a child in piano music instruction is between the ages of five and eight years. At that age three thirty-minute lessons a week with thirty minutes of practice divided into two fifteen minute periods on days when no lesson is given is a practical and safe plan to follow. Older children should take two lessons a week and practice an hour a day between lesson days, the hour of practice being divided into two thirty-minute practice periods, separated by several hours during which an entirely different type of activity be engaged in. The parent should observe and listen when possible during the periods of practice and should encourage the student to a sincere and diligent application. It is not difficult to tell whether or not the practice is being done well. Time spent "drumming" at the key-

board when practice should be the order is lost; yes, more than that—it is wasted.

Of all the arts no other has the wholesome effect and the refining influence on the family circle that music has. Should the parents themselves be unmusical they can have but little idea what a veritable treasure chest they have opened up if they have given their children the privilege of being well taught in music by a good teacher. Fortunately this treasure goes not alone and undivided to the children but is shared by the parents as well. Music is a means of grace, and the home in which there is music has golden hours without number.

VI

INSTRUMENTAL AND VOCAL MUSIC

"Music and religion are alike in their fundamental law. Ruskin has given a simple but satisfying definition of an artist, as 'one who has submitted to a law which it was painful to obey, in order that he may bestow a delight which it is gracious to bestow.' But that is also a definition of religion. There is nothing in the world so much like prayer as music is." —MERRILL.

All musical expression, except the dance, must take either the instrumental or vocal form.

Turn back in imagination to the musical instruments of the primitive and savage people. It seems very likely that primitive people were early attracted by the sounds produced by natural objects. For instance, the wind blowing over a broken reed produced a whistling sound, different tones coming from broken reeds of various lengths. The twang of a bow string when released to speed the arrow on its flight produced still a different quality of sound, and still another quality of sound was heard when an object such as a hollow tree was struck with a stick. Accordingly even primitive man's experience in the production of musical sounds included three distinct types as follows: The pipe or reed type; the string or lyre type; and the drum or percussion type. As he has advanced in civilization man has in various ways developed and perfected these types.

The Chinese developed many instruments which produced many qualities of tone. They used skin, baked clay, stone, metal, silk, bamboo, and gourd to fashion their instruments, which were of varied and fantastic shapes, the greater majority of them being instruments of percussion.

The numerous instruments used by the natives of India were mostly of the string or lyre type, a condition which proves that the people of India were of a higher stage of development than those of China. The national instrument of India, called the vina, consists of a hollow tube on which are placed nineteen movable bridges (like the bridge of the violin) over which are stretched seven metal strings; at the end of the tube there is a hollow gourd which serves to amplify the tone.

The musical instruments found in Persia and Arabia were mostly of the string type, some being plucked by a plectrum while others were played with a bow. They were ingeniously made, the construction of the instruments of the Arabs in particular displaying real skill.

Turning next to the instruments of Egypt, we find a field rich in musical development. The national instrument of Egypt was the harp, of which there were many varieties both in shape and size. Some of the smaller sizes had but a few strings while the large shoulder harps had many. Regardless, however, of the size, they were all constructed without the supporting pillar which usually forms the third side to the instrument. The Egyptians showed a considerable development in the perfection of wind instruments, for they had a number of both single and double pipes and flutes in various sizes. They had trumpets and cymbals and used them as an accompaniment during their contests and martial scenes. There is every indication that they had orchestras, and it seems quite likely that they were more or less skilled in the use of harmony.

A similar type of advancement in the construction and use of musical instruments existed among the people of Assyria, where many of the activities, common to everyday life, were frequently performed to the accompaniment of some musical instrument. The most popular of the Assyrian instruments seems to have been the dulcimer, an instrument in appearance much like the zither of today, played by two small hammers, one held in each hand.

Passing now to Palestine, we find that the Hebrews used musical instruments to a considerable extent in their religious services and worship, and gave much thought to the musical portion of their services. The Jews used both stringed instruments and horns, one of the most common of which is called the shofar, a horn-like trumpet which was used largely to call their people to worship.

The music of Greece had a considerable influence on our own musical systems. The Greeks were interested, of course, in philosophy and spent most of their time delving into its secrets and those of other sciences. Music in Greece, as a result, developed somewhat slowly. The Greeks, however, were an idealistic people, and they did in time bring music and musical instruments to a high state of perfection and paved the way for our present system. Their instrumental preference was for stringed instruments, all of which might be grouped under the general type known as the lyre. They also developed a type of mouth organ which consisted of several reed pipes of varying lengths bound together; this instrument they call the syrinx, or Pan's Pipe.

When Rome became a world power, she did much towards perfecting all of the musical ideas then prevalent; in fact, the many individual systems that had existed up to that time were

taken by the Romans and made usable for the world at large as a universal art.

In a general way we have now considered the very beginnings of the instruments of our modern orchestra. The piano was invented by a man called Cristofori (1553-1731). It was not the piano that we are so accustomed to seeing today, though it was manipulated very much in the same manner as our modern piano. Anyone interested in making a study of the evolution and history of the piano would find it a fascinating experience; the history is one involving an almost unending number of inventions and a multiplicity of manufactories.

Let us turn now for a moment to consider vocal expression. It is a form that antedates the use of musical instruments, and it is probable that it is as old as speech itself. The voice is the most ready means of expressing the emotion and undoubtedly the most natural. Neither musical instruments nor printed forms are necessary to express the feelings of a full heart when one has a voice. There is consolation in song in the midst of grief; there is ecstasy in song when joy overflows the heart; and a longing heart expresses its hope in song.

Down through the ages song has come to lighten the hearts of men. How much a part of us it is! Much is being done, particularly in the schools of this generation, in order that the children may better appreciate the value of song as a means of self-expression. It is doubtful whether there has ever been a time when the singing of children has been more a matter of popular interest than at the present. One would have to go deep into the rural sections, indeed, to find the schoolhouse where the children are not taught, though in a rudimentary way likely, to sing. In the Sunday schools of our churches the children are taught the simple church school songs, while choirs for boys are constantly increasing, affording a fine opportunity for youngsters to receive excellent instruction in music reading and singing. How delightfully fresh and inspiring is the child's voice, yet how easily spoiled! The parent can be of inestimable service by permitting the child to sing to his heart's content but always carefully guarding against rough and boisterous use of the singing voice. He should endeavour to point out to the child that the most pleasing tone comes when he is singing easily and naturally and not when singing at the "top of his voice," straining and forcing the tones unduly. Rough and unnatural use of the child voice very often results in irretrievably ruining the voice before maturity is reached. Let nature be a guide; nearly all children have some natural ability to use their voices in song aright. In the immature voice physical

conditions are extremely delicate and by nature the voice of the child is not so strong as the mature voice, though it is far more flexible and possesses a freshness, purity, and sweetness all its own.

Where refinement of vocal tone can be taught (and the schools of our country are now becoming so well organized musically that it is being taught every day), and then that same refinement safe-guarded by the parents in the home, a healthy musical atmosphere and a lasting influence for good are created. Refinement in music leads to a like refinement in language, in manners, and in morals. Infants properly trained by the mother in musical expression become the boys and girls of the school room of tomorrow with full, rich, and beautiful voices.

VII

THE PHONOGRAPH AND THE RADIO

*"There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears;
Their earth is but an echo of the spheres."*

—BYRON.

The problem of making a child musical before it begins taking regular lessons in music is less difficult of solution today than ever before. The phonograph can be of great help. By careful choosing of a small record library it is a very easy matter to keep the home provided with good music and to make love of music one of the central interests of the home life. Children cannot hear too much good music; there are no bad after-effects such as follow over-indulgence in many other things. The chief advantage of the phonograph lies in the fact that a good selection can be repeated over and over at will, providing opportunity for thoughtful analysis and fixing musical patterns in the mind.

The importance of care in selecting the records is very great. It is easy to make the mistake of following the enthusiasm of the hour and buying too many records of light, popular music of the jazz type. That kind of music has the effect of a stimulant; it fails to satisfy, and as a result one must constantly reach for more. That is why four or five highly popular jazz tunes make their appearance during each month of a winter season. By spring-time the "hit" of the past fall is appreciated about as much as hash would be if served at a banquet. Much good advice can be had from the music teacher as to what records would likely give the greatest amount of genuine pleasure and benefit, never growing old but remaining an unending source of delight.

The phonograph reproduces the tonal characteristics of the various instruments of the orchestra with sufficient fidelity to be of great value in teaching children to distinguish orchestral effects. Out of the magic of the disc come the tones of stringed instruments, often with uncanny exactness, and the vigorous voice of Caruso. Rare indeed must be the child that will remain deaf to the message of the phonograph. Everything considered, probably it is the best medium for teaching music appreciation in the home, especially to children of pre-school age.

In building up the record library two other principles should be kept in mind. The first of these takes the form of a caution:

the child mind should never be overwhelmed by music so majestic as to be entirely beyond its comprehension. There are, fortunately, many recordings which are as interesting to young and old alike as they are educative.

The other principle of selection calls for variety. The first thing to be considered in securing the records is to get a small group of records that display the element of rhythm strongly. It has been said that "If melody is the lifeblood of music then rhythm is the pulse beat that drives it." Rhythm is the basic element in fundamental music. It is a vital principle. Rhythm may display different types of schemes in music. It expresses the universal mood in the march; it displays national or individual characteristics in the dance and there is a dance form of rhythm peculiar to nearly every nation or race of people. Next, a small group of records should be chosen in which melody is the dominant feature, as melody is the element of universal appeal. The study of melody is always interesting, and often leads the student directly into the desire to study musical form. A melody may be unaccompanied, in which case it is called monophonic; or it may be supported by a harmonic accompaniment, in which case it is called homophonic; or it may be supported by several other melodies, each related to the other, and then the style is called polyphonic.

A short list of records of this type is recommended in the index of this booklet. Another group of records may well be selected to illustrate classification of the voice: one record involving use of the soprano voice, another the alto voice, another the tenor voice, and still another the bass voice. These four records may be supplemented by others featuring, for example, different types of soprano voice,—for instance, the coloratura, the lyric, and the dramatic. Another group of records may be secured illustrating the different tones of the orchestra so that each instrument can be recognized and groups of related instruments or groups of unrelated instruments can be distinguished. Another group of records may be secured whose tone structure is treated with theme recognition; by carefully studying these records the faculties of concentration, observation, and mental alertness will be definitely developed. In selecting records in this group one should be careful to pick recordings in which the melody or theme is clearly given at the first part of the composition, so clearly stated in fact as to make it recognizable when it next appears whether its recurrence is in full, in part, or merely treated rhythmically. And so one might go on indefinitely; there is almost no limit to the size of the

library of both educational and entertaining records that might be built up in the home.

There are many homes today in which there are radio receiving sets, and while radio is essentially a thing of the future, much has already been accomplished in the way of educational broadcasts, particularly in music.

Two series of educational concerts are being broadcast over chains of stations. On the Pacific coast stations in Los Angeles, San Francisco, Portland, Seattle, and Spokane relay lecture recitals under the auspices of the Standard Oil Company of California. WJZ and twenty-eight associated stations carry the RCA Educational hour, directed by Walter Damrosch, to thousands upon thousands of children in the schools and homes throughout the country. Questions and answers, as well as program notes on the symphony concerts and lecture recitals broadcast under the direction of Mr. Damrosch, are printed regularly in hundreds of newspapers for the benefit of adults as well as school children.

Parents can aid the children greatly to appreciate these recital broadcasts by using the phonograph before each program to play the numbers announced in the papers; by reading from such books on musical subjects relating to the numbers on the program as can be secured in the public library; and further by encouraging the children to listen intently to the broadcast as it is being presented.

Aside from the two series of educational concerts just mentioned there are many, many recitals and concerts given each week by artists and teachers of repute from broadcasting studios from Los Angeles to Boston and from San Antonio to Toronto. WAPI (Birmingham, Alabama) broadcasts regularly each week a series of short recitals when teachers and students of the School of Music at Alabama College, the University of Alabama, and the Alabama Polytechnic Institute are heard in works of the masters. It is further interesting to note that even as this was being written there was being conducted a course in music history and appreciation daily by WAPI for grammar school children and another course for high school pupils. These courses were very similar in many respects to the ones being broadcast over the National Broadcasting system and the Columbia Broadcasting system. For information, programs, and outlines it is suggested that you write your request to the WAPI Broadcasting Studios, Protective Life Building, Birmingham, Alabama.

There are two kinds of receiving sets, the battery set and the electrified set. The battery set is compact, and operated with battery and single dial control it provides good service with a suitable loud speaker. It may be installed anywhere and anyone can operate such a set, obtaining the same results as would an expert with the most elaborate radio receiver. The electrified set is of course the more popular of the two when lighting current is available. It is only necessary to plug into an ordinary light socket to have available endless and constant power at the snap of a switch, and since batteries are not necessary it means lower cost of operation, the batteries having always been the biggest item of cost in the battery operated set. The electrified set produces greater volume and really better and more realistic tone quality due to the use of a power tube of ample capacity; further it features extreme sensitivity and selectivity with utmost simplicity of operation.

The radio in the very short time that it has been available for general use has brought superior music to thousands upon thousands, and it seems likely that music education programs will become more and more numerous in the future, finding their way into nearly all school-rooms and millions of homes, where by the turn of a dial any part of the universe may be brought into their very presence.

VIII

STORIES OF SOUTHERN SONGS

*"Lord, what music hast Thou provided for Thy saints in heaven,
when Thou affordest bad men such music on earth."*

—WALTON.

The best songs of American origin that have an almost universal appeal originated in the South, the Old South of Stephen Foster's time. A country as rich in song as in sunshine, a country presided over by a music loving people, is it not natural that she should have been the birthplace of the most popular as well as the most beloved home and community songs of the American people?

The most typically Southern song is "Dixie." It was written in 1859 by a famous early American minstrel by the name of Daniel Decatur Emmett. He was a member of the famous company of players known as Dan Bryant's minstrels, and it was his duty to write a new "walk-around" whenever required to do so and to sing it near the close of the performance. One Saturday night the manager went to him and requested him to write a new "walk-around" for the following Monday night's performance. He did not get busy, however, until Monday, when under the fire of taunts from his wife he got out his violin,—he was more or less accomplished on what he called his 'fiddle.' He remarked, "Well, I wish I was in Dixie," which, by the way, was a common remark with the showmen in the North as soon as cold weather set in. Upon hearing Emmett make the remark his wife said, "Dan, that's the name and idea for your song." And so it was; he worked up the catchy melody as a "walk-around" and it was used that night in the show. It became popular immediately and was soon being sung in minstrel shows throughout the country. In the fall of 1860, in New Orleans, Mrs. John Wood sang "Dixie" in a burlesque of "Pocahontas." After the performance the tune was taken up by the people of the city and its popularity spread like wild-fire. It was harmonized, and a publisher of New Orleans issued the song with a text which strongly reflected the political feeling of the South. Later, when the South went to war, "Dixie" became the marching song and a great favorite in the camps. It was heard at the inauguration of Jefferson Davis in Montgomery, Alabama, and was known thereafter as the official song of the Confed-

eracy. The South has remained faithful to her love for the song, and recently she has honored its composer. A memorial tablet to Dan Emmett was unveiled at Fletcher, North Carolina, July 3, 1927.

Possibly one of the most widely known and beloved songs ever written, aside from national or patriotic songs, is "Old Folks At Home." The text has been translated into every European language and even into Asian and African tongues. The original title of the song was "Way Down Upon the Old Plantation," and instead of the Suwanee River being the subject of the song, it was the Pedee River. That name never quite satisfied Foster and he sought the help of his brother Morrison, who suggested the river Yazoo. The name had to be one of two syllables, but the Yazoo did not strike Foster as being musical enough. Finally both together consulted an atlas and while scanning the map of Florida they ran across a little river which empties into the Gulf of Mexico, a little river with a charming name—the Suwanee. From that day Foster proceeded to immortalize that stream.

The song "Old Folks At Home" when first published in 1851 appeared as "Ethiopian Melody." On the title page of the composition appeared the name of E. P. Christy as composer, and it was sung by Christy's Minstrels. For this privilege Christy paid the sum of \$500, though there is a deal of question about that figure and it seems likely that much less was actually paid. The real composer of the song was Stephen Collins Foster. He wrote it during the first year of his married life, and it is said that the royalties upon the sales of the piece amounted to upwards of \$15,000 for him. Foster's life holds many stories of interest to lovers of song. He was born near Pittsburgh, Pennsylvania, July 4, 1826, and died in New York January 13, 1864. He was his own music teacher; he learned to play the flageolet at seven years of age, and by the time he was fourteen showed a keen interest in musical composition. Between 1845-1864 he composed about one hundred and seventy-five songs to words of his own; many of these were introduced to the public at minstrel shows, a publicity medium that succeeded in getting them before the public.

Another southern song composed by Foster was inspired by a visit one summer to a plantation near Bardstown, Kentucky, owned by Judge John Rowan, a relative of Foster's; it is the old favorite—"My Old Kentucky Home." The Rowan plantation was a picturesque place; pictures of the home show a large Colonial mansion surrounded by great trees, and un-

derneath these trees were circular benches where one might sit in the cool shade. Likely enough, Foster often sat upon one of those benches and looked out through the streets of the plantation at the slave cabins and beyond in the distance at the corn-fields where the golden corn-top waved in the sunlit breeze. Here he must have undoubtedly enjoyed the South's abundance of song-birds. It is said that one morning he heard the song of a mocking bird and then from another direction in the woodland he heard the song of a thrush. Any one who has heard those two songsters at mating time will agree that in their songs there is inspiration enough to kindle almost anyone's imagination. As Foster turned his gaze towards the fields he saw the negroes at work in the golden sunlight, and near the cabin doors the children playing. His poetic and musical temperament was fired to such a degree that almost immediately he gave the scene before him poetic form. He soon had the music written to the song, and his sister, who was visiting at the plantation with him, was the first to sing it.

The song gained such popularity that it brought fame to both its composer and its birthplace. The Commonwealth of Kentucky some time ago appointed a commission to transform the Rowan estate into a state park, Federal Hill. It was dedicated with appropriate exercises on the ninety-seventh anniversary of Foster's birth, July 4, 1923. Kentucky claims Foster as an honored son by adoption.

About nine years after Foster wrote "Old Folks at Home" he composed "Old Black Joe." A careful study of the two compositions reveals quite a difference between them. Foster wrote in large measure for the minstrel show. Since the minstrel show had much negro dialect in it he felt it necessary to employ the negro dialect in his songs, particularly in many of his early songs. In a letter written in 1852 to the great minstrel E. P. Christy, Foster said, "I had the intention of omitting my name on my Ethiopian songs, owing to the prejudice against them by some, which might injure my reputation as a writer of another style of music, but I find that by my efforts I have done a great deal to build up a taste for Ethiopian songs among refined people by making the words suitable to their taste, instead of the trashy and really offensive words which belong to some songs of that order. Therefore, I have concluded to reinstate my name on my songs and to pursue the Ethiopian business without fear or shame and to lend all my energies to making the business live, at the same time that

I will wish to establish my name as the best Ethiopian song writer."

Foster's intention, however good it was, to be "the best Ethiopian song writer" miscarried somewhere between purpose and resolve, for as a matter of fact he did little further with the Ethiopian song.

"Old Black Joe" was one of three negro songs written in 1860. Two of the three were in the negro dialect and quite fitted for use in the minstrel show. "Old Black Joe," the third of the group, shows no attempt to employ the dialect; in spite of the fact that the words of the song are supposed to come from the lips of an old plantation slave, the language is that of the white man. Nevertheless, "Old Black Joe" has taken its place with "Old Folks at Home" and "My Old Kentucky Home" as one of the most beloved songs of the American people.

There is another song of the South sung wherever good folks get together—"Carry Me Back to Old Virginny." It is distinctly a home song, symbolizing the state as a home-state. Its composer, James A. Bland, was the composer of a number of song successes in the seventies and eighties. He was the composer of "O Dem Golden Slippers," a popular early theatrical number, and one heard a good deal today. His songs were of the minstrel type, written for the negro and by a negro. His love for old Virginia shows all the way through the song that will keep him ever before the American people,—
"Carry Me Back to Old Virginny."

IX

MUSIC AND HEALTH

"The fine art which, more than any other, ministers to human welfare. Where there is beautiful music it is difficult for discontent to live."
—SPENCER.

Music is first, last, and always a harmonizer; it is the activating agency that starts the reconstructive energies within man; it is the vital stimulant that arouses the emotions and creates the desire to live, to work, and to be happy.

Music contributes greatly to the alleviating of mental diseases; it would be hard to evaluate its psychotherapeutic value. Even in ancient times this value of music was recognized. Certainly the Hebrews acknowledged it. In the first Book of Samuel, Chapter 16, verse 23, we read, "And it came to pass when the evil spirit from God was upon Saul, that David took a harp and played with his hands. So Saul was refreshed and was well and the evil spirit departed from him." This passage in one of the oldest manuscripts of the Bible records events which took place somewhere between 1070 and 970 before Christ. From that day to the present, Music, the Physician, has stood by to offer aid, and man has consciously or unconsciously accepted that help. He has found that music is effective at any age, from the cradle to the grave, for strong or weak, weaving its beneficent spell, closing the tired eyes of the infant as the mother sings her lullaby, soothing the wounded on beds of pain, giving inspiration and renewing life for the fatigued soldier when the band plays for the last long mile of march, and quieting the shattered nerves of the shell-shocked.

We are just beginning to acknowledge our deepening appreciation of the medicinal value of music by using it in various ways in reform schools, hospitals, prisons, and correctional institutions, with results most gratifying. Many of the correctional institutions have already organized music departments. In the reform school for boys a band is organized, or an orchestra or a glee-club; in the home for wayward girls a chorus or glee-club is organized; in the penitentiary a band, orchestra or mandolin club is formed for the men, while a choral club or band is organized for the women. Why, you ask? Simply because it is a detail in the work of human salvage, because music arouses and satisfies the finer sensibili-

ties; it introduces a feeling of social well-being and communal unity which promotes the best there is in the boy or girl, man or woman, and quite submerges the base. It is a moral tonic without equal; it turns the sullen, unfriendly and resistive mental attitude toward the friendly, willing and helpful frame of mind. For the doomed man or woman it affords a last mental and spiritual relief. The condemned crave usually to hear the folksongs they sang in their youth, carrying them back for the last time to the days and scenes of their innocent childhood. They seek comfort in the familiar hymns and sacred songs such as "Nearer, My God to Thee," "Safe in the Arms of Jesus," "Rock of Ages," "I Need Thee Every Hour," and "Jesus Is Calling." Had they had the privilege of studying music in their home with sympathetic and interested parents they might have been saved from that fate which should never be the end of any human being.

To children the physical value of singing is much greater than at first appears to be the case. By singing, and by singing only, can a little child of five come in contact with a pure and perfect form of beauty. The child can reproduce that beauty, and in so doing he engages his whole being—heart, soul, mind, and body. The joy which a child gets in reproducing melodies is not exactly like any other experience in life. Music lends itself to the child's individuality as nothing else does, and in such a sense music preserves that ideality which is one of the precious possessions of childhood (how we would fain keep it in after life!), which believes everything to be good, which loves flowers and birds and sees truth in fairy stories, which sees the stars and moon not in terms of millions of miles in distance but rather as little lanterns hung in the heavens. What refreshing medicine music is, and how easily administered even to the smallest child! Of all the arts and sciences music is the one that comes nearer than any other serving the very young child. For the beauty which the soul of man craves cannot be given to little children in literary form, because in the first place they are not yet able to read, their knowledge of words being insufficient. Because their sensitivity to color is insufficiently developed we cannot bring it to them in the form of painting. They can neither read nor write, draw nor paint, and as a result their power of response is exceedingly limited. Yet their beings require opportunity for self-expression. Music is the safety valve, provided by nature. They can sing, and sing they do the day long, whether at work or play. Singing is a very healthful

type of physical exercise, causing activity in some form or other in nearly every part of the body, and benefiting the whole physique.

Instrumental music, too, will be delighted in by the growing child. Nearly every parent is faced at one time or another with the problem of procuring for the boy in the home a band or orchestral instrument, and usually the instrument is purchased without much more than passing thought. There are, however, some physical circumstances of interest surrounding the playing of certain instruments of the band or orchestra that are not generally known. Let us briefly consider them at this point. Any instrument whose tone produces high overtones which naturally have very rapid vibrations is likely to produce nervousness, for instance, the high pitched instruments of the reed class, the English horn, the oboe, and the clarinet. The fact that blowing upon wind instruments is in itself an exaggeration of normal breathing carrying with it some harmful effects, is sufficient reason why prolonged exercise should be avoided. Boys with well developed chests soon become habituated to this exercise, but a boy with less robust development needs closer watching. If the young student with lung weakness wishes to learn to play a band or orchestral instrument, he will find that of all wind instruments the flute is the best suited to him. It is also an instrument adapted as well to the girl as to the boy.

Contrary to the usual supposition, longevity of the musician is not so low as has been supposed. For instance, Handel died at 74, Haydn at 77, Bach at 65, Palestrina at 70, Spohr at 75, Gluck at 73, Cherubini at 82, Wagner at 70, Rossini at 78, and Verdi at 87.

X

INDEX AND REFERENCE

In the foregoing discussions the topics were of necessity treated briefly; in fact, volumes are written covering the nine miniatures. There are splendid well-written texts covering many phases we have barely touched. There are also many splendid recordings you will probably want to secure for your music library, while representative works of the masters of music are procurable in almost any local music store. For your convenience and information the following suggestions and recommendations are offered as a few of many more that might be given.

The following group of pamphlets and booklets treating many phases of musical development are published by and procurable through the National Bureau for the Advancement of Music, 45 West 45th Street, New York City. The price of each booklet is quoted at the end of each title.

"Music Memory Contest for Younger Children," cost 2c.

"Music and Childhood," cost 6c.

"Pre-School Music: A Guide to Parents," cost 8c.

"The Toy Symphony," cost 3c.

"American Music that Americans Should Know," cost 4c.

"What's What in American Music," cost 2c.

"America's Music in Review," cost 4c.

"Music and Labor," cost 1c.

"Young People in Church Music," cost 2c.

"Everybody Neighbors through Song," cost 3c.

"Piano Classes and the Private Teacher," cost 10c.

"The Care of the Piano," cost 1c.

"The Value of Musical Training to Children in Schools of America," cost 3c.

"Giving Opera with the Phonograph," cost 5c.

"Music, Earth's Greatest Power," cost 4c.

The following books on music subjects are procurable at almost any music store; if there is difficulty in finding them in stock they may be ordered from the publishers.

"Music and Life," a study of the relations between ourselves and music, by T. W. Surette. (Houghton, Mifflin Co., Boston, Mass.)

"Theory of Music," by Louis C. Elson. (New England Conservatory of Music, Huntington Ave., Boston, Mass.)

- "Mistakes and Disputed Points in Music," by Louis C. Elson.
(Theo. Presser Co., Chestnut Street, Philadelphia, Pa.)
- "First Theory Book," by Angela Diller. (G. Schirmer, Inc.,
3 East 43rd Street, New York, N. Y.)
- "Practical Lesson Plans in Harmony," by Helen S. Leavitt.
(Ginn & Co., Peachtree Street, Atlanta, Ga.)
- "Harmony," by Geo. W. Chadwick. (The B. F. Wood Music
Co., Boston, Mass.)
- "Musical Progress," by Henry T. Finck. (Theo. Presser Co.,
Philadelphia, Pa.)
- "Baltzell's Dictionary of Musicians." (Oliver Ditson Co.,
Tremont Street, Boston, Mass.)
- "Music History," by Clarence G. Hamilton. (Oliver Ditson
Co., Boston, Mass.)
- "Harmony for Ear, Eye and Keyboard" (First Year), by Ar-
thur F. Heacox. (Oliver Ditson Co., Boston, Mass.)
- "Primary Melodies," by Newton. (Ginn and Co., Boston,
Mass.)
- "Songs Every Child Should Know," edited by Dolores Bacon.
(Grosset & Dunlap, New York, N. Y.)
- "Heart Songs." (The Chapple Pub. Co., Ltd., Boston, Mass.)
- "Creative Music for Children," by Satis N. Coleman. (G. P.
Putnam's Sons, New York, N. Y.)
- "Elements of Harmony," by Stephen A. Emery. (A. P.
Schmidt, 146 Boylston Street, Boston, Mass.)
- "The Fundamentals of Music," by Karl W. Gehrkins. (Oliver
Ditson & Co., Boston, Mass.)
- "The Structure of Music," by Geo. C. Gow. (G. Schirmer,
Inc., 3 East 43rd Street, New York, N. Y.)
- "Music Appreciation with the Victrola for Children." (Victor
Talking Machine Co., Camden, N. J.)
- "The Victor Book of Opera." (Victor Talking Machine Co.,
Camden, N. J.)

The following recordings are taken from the Lecture-Laboratory Course in Appreciation and History of Music by Agnes Hollister Winslow (chapters I-IV), published through the Educational Department, Victor Talking Machine Company, Camden, N. J., and can be secured through any Victrola dealer:

| | | | Record Number |
|-------------------|------------------------------------|--|------------------|
| Rhythmic Types | Natural Rhythmic Types | Walking—Victor Orchestra..... | 20401 |
| | | Running—Victor Orchestra..... | 20162 |
| | | Skipping—Victor Orchestra..... | 20736 |
| | | Jumping—Victor Orchestra..... | 20162 |
| | Imitative Types | Lullaby—Solvejgs Cradle Song..... | 4014 |
| | | Boating—Barcarolle—Tales of Hoffman | 20011 |
| | | Spinning—Spinning Song (Kullak)..... | 20153 |
| | | Galloping—Hunting Song (Mendelssohn) | 45508 |
| | Character- istic Dance Types | Waltz—Waltz in G flat (Chopin)..... | 1154 |
| | | Minuet—Minuet in G (Paderewski)..... | 20169 |
| | | Gavotte—Gavotte (Beethoven)..... | 1136 |
| | | March—Triumphal March (Grieg)..... | 35763 |
| | | Mazurka—Odessa—Polka—Mazurka..... | 19776 |
| | | Bolero—In Old Madrid (Trottere)..... | 1179 |
| | | Polonaise—Polonaise (Noskowski)..... | 19670 |
| Melodic Types | Basic Types | Monotonous—Chant of the Eagle..... | 20043 |
| | | Fragmentary—Hungarian Rhapsody No. 2..... | 6652 |
| | | Fluent—Le Cygne ('Cello) (Saint- Saens) | 1143 |
| | | Homophonic—Swing Low Sweet Chariot | 35770 |
| | | Polyphonic—Fugue—2, 3, and 4 Voice | 19956 |
| | | Contrapuntal—Crucifixus (Lotti)..... | 20410 |
| | | Polyphonic Style—Hallelujah Chorus..... | 35768 |
| | | Florid—The Wren (Benedict)..... | 1156 |
| | Predom- inating Types | Le Cygne (Saint-Saens)..... | 1143 |
| | | O Thou Sublime Sweet Evening Star | 6563 |
| | | Songs My Mother Taught Me (Dvorak) | 20494 |
| | | He Shall Feed His Flock (Handel)..... | 6555 |

| | | | | |
|--|--|---|--|------|
| Harmonic Types | Scales | Major Scale—Santa Lucia (Neapolitan Folk)..... | 1204 | |
| | | Minor Scale—Volga Boatman (Russian Folk)..... | 20309 | |
| | | Pentatonic Scale—Swing Low Sweet Chariot | 35770 | |
| | | Chromatic Scale—Polonaise "Mignon"..... | 6713 | |
| | | Whole Tone Scale—Reflections on the Water..... | 6633 | |
| | | Predom- inating Types | March Slave (Tschaikowsky) Phil. Sym. Orch..... | 6513 |
| | Overture—"Rienzi" (Wagner) Phil. Sym. Orchestra..... | | 6624 | |
| | Victory Ball, A (Schelling) N. Y. Phil. Orchestra..... | | 1127 | |
| | Hallelujah Chorus—"Messiah" (Handel) Pipe-Organ..... | | 35767 | |
| | Song of India—"Sadko" (Rimsky- Korsakow) St. Louis Sym. Orch..... | | 45531 | |
| | Classifica- tion of Voices | | Lyric Soprano—Solvejg's Sunshine Song..... | 4014 |
| | | | Coloratura—Theme and Variations (Proch)..... | 6784 |
| | | | Dramatic Soprano—The Erlking (Schubert)..... | 6704 |
| | | Mezzo—Soprano—Mon Coeur—"Samson et Dalila" | 6531 | |
| Contralto—By the Waters of Minnetonka..... | | 1198 | | |
| Tenor—Ah, Moon of My Delight (Lyric voice)..... | | 9014 | | |
| Tenor—Celeste Aida—"Aida" (Robust voice)..... | | 6595 | | |
| Baritone—Evening Star—"Tannhauser" (Wagner)..... | | 6563 | | |
| The Recog- nition of Themes | Bass Cantate—Cantique de Noel (Adam)..... | 6559 | | |
| | Bass Profundo—Song of Prince Galitsky..... | 1237 | | |
| | Recognition of One Theme: | | | |
| | Minuet (Paderewski), Victor Concert Orchestra..... | 20169 | | |
| | Compositions consisting of One Theme: | | | |
| | O Vermeland (Swedish Folk), Victor String Ensemble | 19923 | | |
| | Compositions consisting of Two Themes: | | | |
| | Drink to Me Only with Thine Eyes (English), Tibbett | 1238 | | |
| | Compositions consisting of Three Themes: | | | |
| | Humoresque (Dvorak), Kreisler..... | 6692 | | |
| Theme and Variations: | | | | |
| The Harmoniois Blacksmith (Handel), Landowska | 1193 | | | |

Instruments
of the
Orchestra

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| Violin—Humoresque (Tschaikowsky-Kreisler) | 1170 |
| Viola—Lullaby (Brahms), Victor Concert | |
| Orchestra | 20174 |
| Violoncello—Le Cygne (Saint-Saens), Casals..... | 1143 |
| Contrabass—Instruments of the Orchestra..... | 20522 |
| Harp—Home Sweet Home (Bishop), Salvi..... | 4001 |
| String Ensemble—Andante Cantabile (Tschaikowsky) | 6634 |
| Piccolo—Nightingale (Chant du Rossignol), Barone | 20426 |
| Flute—Wind Amongst the Trees (Briccialdi), Barone | 20344 |
| Oboe—Serenade (d'Ambrosio), Victor Concert Orchestra | 20161 |
| English Horn—Shepherds Song (Wagner), Vict. Sym. Orchestra | 20150 |
| Clarinet—Waltz (Brahms) (Two Clarinets), Vict. Sym. Orchestra | 20079 |
| Bass Clarinet—Coronation March, "The Prophet," Vict. Orchestra | 20150 |
| Bassoon—Scherzo "Third Symphony" (Beethoven), Vict. Sym. Orchestra | 20164 |
| Contrabassoon—Instruments of the Orchestra, Part II | 20522 |
| Woodwind Ensemble—The Music Box (Liadow), Vict. Woodwind Ens..... | 19923 |
| Cornet—Light Cavalry Overture (Two Cornets), Vict. Orchestra | 20079 |
| French Horn—Instruments of the Orchestra..... | 20523 |
| Trombone—First Nowell (Traditional), Victor Concert Orchestra | 20174 |
| Tuba—Instruments of the Orchestra..... | 20523 |
| Brass Ensemble—Fackeltanz (Meyerbeer), Florentine Quartet | 20637 |
| Celesta—Waltzing Doll (Poldini), Victor Concert Orchestra | 20161 |
| Bells—Minuet (Gluck), Reitz..... | 20440 |
| Xylophone—Gavotte (Gretry), Reitz..... | 20440 |

The foregoing references are probably the most representative of a very large group and are offered merely as suggestive and as an aid in the formation of a home music library. Questions are invited, and on request further suggestions will gladly be made by the writer.

"Listen to all Music in the same spirit. Give it all an equal chance. Don't force yourself to hear the things you are sure you don't like, but don't go on listening to cheap stuff after it has begun to bore you. If you like a tune, don't be ashamed to say so. If you change your mind later, that's your privilege. Don't worry about your musical taste. It will develop normally if you hear enough music, both good and bad. Form your own opinions and use your own ears."

—SPAETH.